

C-MINOR 7b5 ARPEGGIO

C . . Eb . . Gb . . . Bb .
 R . . . b3 . . . b5 b7 .

.	.	Gb	.	.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.	.	Eb	.
C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.
.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.
.	.	Gb	.	.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.	.	Eb	.
C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.
.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.
.	.	Gb	.	.	.	Bb	.	C	.	.	Eb	.	.	Gb	.	.	Bb	.	C	.	.	Eb	.

.	.	b5	.	.	.	b7	.	R	.	.	b3	.	.	b5	.	.	b7	.	R	.	.	b3	.
R	.	.	b3	.	.	b5	.	.	b7	.	R	.	.	b3	.	.	b5	.	.	b7	.	R	.
.	.	b7	.	R	.	b3	.	.	b5	.	.	b7	.	R	.	b3	.	.	b5	.	.	b7	.
R	.	.	b3	.	.	b5	.	.	b7	.	R	.	.	b3	.	.	b5	.	.	b7	.	R	.
.	.	b7	.	R	.	b3	.	.	b5	.	.	b7	.	R	.	b3	.	.	b5	.	.	b7	.
.	.	b5	.	.	.	b7	.	R	.	.	b3	.	.	b5	.	.	b7	.	R	.	.	b3	.

->	1	b2	2	b3	3	4	b5	5	b6	6	b7	7
1	C	.	.	Eb	.	.	Gb	.	.	.	Bb	.
b2												
2												
b3	Eb	.	.	Gb	.	.	Bb	.	C	.	.	.
3												
4												
b5	Gb	.	.	.	Bb	.	C	.	.	Eb	.	.
5												
b6												
6												
b7	Bb	.	C	.	.	Eb	.	.	Gb	.	.	.
7												

C Minor 7b5 Arpeggio

Played from its root, the primary implication of this note group creates C Minor7b5th sounds. If you see a CMin7b5 chord on a chart or purely seek this type of sonority within your music, try playing these notes. Think modally, and when space and taste allow for creative input, useful substitutions for CMin7b5th can be EbMin6th or even the Gb and Bb rooted chordal inversions listed below. Check out the possibilities.

Sample harmonies (try soprano strings):

CMinb5	CMin7b5	Bb(inv.)	CMin7b5
C,Eb,Gb,C	to C,Gb,Bb,Eb	or Bb,Eb,G,C	to C,Gb,Bb,Eb
R,b3,b5,R	R,b5,b7,b3	b7,b3,b5,R	R,b5,b7,b3

A good way to use this arp melodically is to play it in triplet sequences from each root: (R,b3,b5-b3,b5,b7) against a Minor or Minor7th chord for a modal effect.

->	1	b3	3	b5	5	b7	7	b9	9	11	b13	13
1	C	Eb	.	Gb	.	Bb	.	.	.	.	.	.
b2												
2												
b3	Eb	Gb	.	.	Bb	.	.	.	.	.	.	C
3												
4												
b5	Gb	.	Bb	C	.	.	.	.	.	.	.	Eb
5												
b6												
6												
b7	Bb	.	.	.	.	.	.	C	Eb	Gb	.	.
7												

Intervallic Analysis

Interval:	Number:
Minor 2nd - Major 7th:	0
Major 2nd - Minor 7th:	2
Minor 3rd - Major 6th:	4
Major 3rd - Minor 6th:	2
Perf. 4th - Perf. 5th:	2
Aug. 4th - Dim. 5th:	4

Chordal Analysis

Degree:	Triad (ext.):
I	C Minor b5 (b7)
bII	none
II	none
bIII	Eb Minor (6)
III	none
IV	none
bV	Gb Major b5 (6)
V	none
bVI	none
VI	none
bVII	Bb Inversion (b7,R,b3+b5)
VII	none

->	1	4	b7	b3	b6	b2	b5	7	3	6	2	5
1	C	.	Bb	Eb	.	.	Gb	.	.	.	.	.
b2												
2												
b3	Eb	.	.	Gb	.	.	.	.	C	.	Bb	.
3												
4												
b5	Gb	.	.	.	.	C	.	Bb	Eb	.	.	.
5												
b6												
6												
b7	Bb	Eb	.	.	Gb	.	.	.	.	C	.	.
7												